

THE MUSICAL TIMES

And Singing-Class Circular.

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MAY 1, 1867.

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Registered for Transmission abroad.

MUSIC IN THIS NUMBER. WAKE THEE, MY DEAR.

Composed by CLARA GOTTSCHALK.

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ON THURSDAY EVENING, MAY 23rd,

WHEN THE CHOIR WILL BE ASSISTED BY

MADAME MARIA VILDA, MR. SIMS REEVES,
MISS ZIMMERMANN, AND MR. BENEDICT.

PROGRAMME.

PART I.

Madrigal, "Come let us join the Roundelay"	W. Beale.
Part-Song, "Old May Day"	J. Benedict.
Air, (Faust)	Spohr.
Madame VILDA.	
Madrigal, "Die not, fond man"	J. Ward (1608)
Song, "Twilight is dark'ning"	F. Klücken.
Part-Song, "My lady is so wondrous fair"	J. B. Calkin.
Pianoforte Solo, Miss ZIMMERMANN.	
Part-Song, "O hush thee my babe"	A. S. Sullivan.
Part-Song, "Fairy Song"	A. Zimmermann.
Recit. and Air, "Deeper and deeper still"	Handel.
Anthem (eight parts), "Judge me, O God"	Mendelssohn.

PART II.

Motett (double choir), "I wrestle and pray"	J. S. Bach.
Song, Adelaida	Beethoven.
Part-Song, "Mr. Sims Reeves."	
Scena, "Awake, awake"	Henry Leslie.
"Casta diva"	Bellini.
Madame VILDA.	
Madrigal, "Lilies white, crimson roses"	Marenzio.
Pianoforte Solo, Miss ZIMMERMANN.	
Part-Song, "The Curfew"	Henry Smart.
Bolero, (Vepres Stilleennes)	Verdi.
Madame VILDA.	
Ballet, "All ye woods"	H. Lahee.
Madrigal, "Maidens fair of Mantua's City"	Gastoldi.

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ORGAN PRACTICE, on a fine New Instrument with two manuals CC to G; 2½ octaves of Pedals, with Bourdons. Terms moderate. C.C., Messrs. Novello, 35, Poultry.

ORGAN FOR SALE, suitable for a Church or Chapel. Great and swell CC to F; two manuals complete; 13 stops and two composition pedals; couplers; pedals to great, as well to great. Perfectly new and of the very best material. Apply to W.G., 10, Upper Church-street, Hackney (near the Church). Price £200.

CHAMBER ORGAN for SALE.—Handsome mahogany Gothic case, gilt front, 8 feet high, 3 feet wide, comprising diapason, principal, flute, twelfth, and fifteenth, with five barrels for Sacred and Secular Music, and an Overture. Cost 60 guineas; to be sold for £15. No. 3, Dean-street, Portland-square, Bristol.

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ORGAN for SALE.—Two rows of keys, 11½ stops (five in the great Organ and four in the swell), 10 octaves of pedals, oak grained case, Gothic design, decorated front. Price £100. Also, one in mahogany case, with gilt pipes, swell stops, general swell, octave and half of pedals, three composition pedals. Price £60. Apply to C. C. Hatchison, 33, Turner's-road, Bardett-road, E.

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FOR SALE, Cheap, a 7-stop **ORGAN**, in swell and 1½ octaves pedals (which can be detached at pleasure), and a slide blower; in oak stained case, gilt pipes, and in perfect condition. Apply at 109, Fore-street.

CHAMBER ORGAN for SALE.—CC to G, 6 stops, 2 octaves of pedals, 2 composition pedals. Apply to J.L., 16, Fish-street-hill, E.C.

ORGAN.—To be **SOLD**, cheap, as the room wanted, a very fine powerful Organ, CC to F, suitable for Church or Chapel, containing 12 stops, 2½ octaves of pedals, CC to E, large scale. Can be seen at 180, Stamford-street, Ashford-under-Lyne.

THE MUSICAL TIMES, And Singing Class Circular.

MAY 1, 1867.

THE MUSIC OF THE ENGLISH CHURCH.

By G. A. MACFARREN.

(Continued from p. 27.)

IN weighing the extensive, I had almost said universal, choral capacity chronicled in the sixteenth century, against the comparatively limited musical capabilities manifested in the nineteenth, we must take into account several important points of discrepancy between the facilities afforded to the people in those elder and these younger times.

Firstly, then, the Plain Song had been in unaltered use in the English Church from the time of its importation by Augustine, fresh from the famed music school of Gregory the Great, until the days of the Reformation. It had been in unexcepted use in the English Church, save in Glastonbury only, where it was forcibly set aside by Thurston, 1083, to make unwelcome way for the chant of Guillaume de Fécamp. From generation to generation its uncouth melodies had been learned simultaneously with the art of speech by every child of a praying mother, and retained in the memory of infants and adults by regular participation in the performance of Church Service. Further than this, any wavering or incertitude in the singing of the laity was fully corrected, was rendered steady and sure, by the studied performance of a choir of taught and practised clerical musicians; varying in number, according to the circumstances of different establishments, from thirty to sixty. There needs no reference to professional testimony to convince persons, the least skilled in music, that such a body of musicians singing in vehement and accurate unison might easily lead the willing multitude, and give every individual in the crowd ample confidence to throw heart and voice into every note and every syllable he uttered. Be it not supposed, moreover, that the powerful executive means here cited ceased in our country with Papal supremacy; so urgent was Queen Elizabeth for the maintenance, in all its grandeur, of the musical department in every ecclesiastical institution, that she sanctioned, nay authorised, the pressing of boys with fine voices for choir service, upon the same principle and with the same rigour as impressment for service in the navy has been practised within this our current century; and the boys so pressed were duly schooled for the ministerial office, so that in orderly course, when their voices broke, they passed from the choir to the university, and thence back to the choir again, every adult member of which was thus qualified to discharge all the musical as well as the theological duties of his priestly appointment. Be it not supposed, either, that these important musical provisions were limited to cathedral establishments; every parish church had its Choral Service, and this fact is sufficient evidence that adequate means were secured for the proper performance of Choral Service in every parish church,—means, naturally, far smaller than in the mother church of the diocese, but yet adequate to the comparatively smaller buildings wherein the service was held, and to the comparatively smaller

congregations who were induced and enabled to assist in its celebration.

Secondly, the hymn tunes were extremely simple; and very few which were sung in churches and at open air preachings, by hundreds and by thousands of vigorous enthusiasts for the Reformation, who believed the metrical hymn to be an importantly significant element of their new form of worship, significant of the anti-papal spirit which had sprung up in the Albigenes and Waldenses, had inspired successively the Lollards and the Hussites, had now commanded the protection of the laws and had ever found expression in this guise of rhythmical tuneful utterance. A large portion of these very few tunes was imported here by the religious exiles of Mary's reign, when they returned from Geneva and Frankfurt; and the great love for this class of music, which rapidly spread itself among the people at large, induced the imitation of those imported tunes in the composition of others, equally simple and equally impressive, which the best antiquaries dispute not to be of indigenous growth. The people sang hymns in their homes; this was one of their chief household pleasures; the secular melodies to which Sternhold adapted his first versifications of the psalms were replaced by tunes which were always associated with sacred themes, and hymnody became a thing of itself, the specimens of which were of so distinct a character and of so small a number, that they were as easily learned as they were zealously taught by those who felt as great personal pleasure as religious pride in knowing and in singing them. In the following century the New England colonists adhered to five tunes only, and for some generations allowed not one to be added to this very limited repertory; the natural consequence of which was that every individual person in their rapidly multiplying community knew and could sing these five tunes, and did sing them with a heartiness which nothing but certain self-assured ability can give. Merry England, for she had not yet come to be called Old, was not so extremely limited as this in her range of tunes in the early days of hymnody; but even here the number was such that any moderate memory might compass its whole extent, and as every father of a pious family may have been the choirmaster of his own homestead, these manifold wells of household song streamed naturally into the tuneful ocean of public thanksgiving, whose every wave of sound was a pulse of the people's heart.

The corruption of English church music began in the very first reign of the house of Stuart. This dynasty, indeed, whatever good it effected for church and state, wrought little permanent good for our art, and none that was national, save to furnish Scotch songsters, literary and musical, with a theme for a series of ex-post facto Jacobite relics, which lying anachronisms, all written subsequent to the expulsion of the last Stuart Pretender, perversely sing praises of and sympathy with those royal fugitives, under whose rule the Scotch people had groaned for successive generations, until the moment when the bards of Albion began to extol and to lament the Stuart race. King James, it is true, enacted a most sound, a most religious anti-Puritanical statute, prohibiting the interruption of the people's games upon the village green on Sunday afternoons, provided that the players had duly attended Service in the morning; but our first Scotch ruler took no heed for the preservation of the grandeur, the impressiveness, the

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deep solemnity of the Service itself, of its twofold power of attraction and edification. The Plain Song lost its purity; the people were no longer induced to learn it and to teach it to their children; the harmonizations of it, which banded it about from part to part in the score, rendered it difficult of distinction; and they who knew it not, or at best knew it but ill, can thus have scarcely been able to trace it, much less to join in its performance. This embarrassment to congregational singing might have been trifling, but for a far greater coincident evil. The number of from thirty to sixty musicians in every cathedral, and the proportionate number in every smaller establishment, every one of whom was able in turn, to accompany the entire Service upon the organ, every one of whom was ready, together with all the others, to sing the daily Service, began to be lessened from the time of our first James; and not only was the number lessened of this musical clerical body, but, from that time, the statutorily exacted abilities of technical musicianship in each individual of the body began to be dispensed with, a dispensation that has been extended in the present century, in more than one institution, from individual personalities to the entire fellowship of minor canons. The main stay of the people's song was thus cut away, the ground was taken from under its foot, the staff was wrenched from its grasp, and, having lost its natural healthy vigour in the singers' certainty of what they ought to sing, it had from that time of the Stuart accession nowhere on which to stand, nothing on which to lean for support. In the first days of the Reformation, thirty to sixty taught and practised musicians led the people in singing what they, the people, knew by heart and felt at heart; in our days, from thirty to sixty are subtracted from that organization of trained leaders, and the people know nothing of and care little for the part they should perform—nay, I question where is the person throughout our broad land, be he in or out of office, that is able to tell them. Again, the multiplication of hymn tunes has been in an inverse ratio to the diminution of the people's ardour in singing them. When they were very few in number, all men were eager to know every one of them; now that they are as the leaves of the forest or the sands of the desert, few men concern themselves to learn any, and carry in their memory rarely more than one or two of the oldest and finest which cleave to it like a second nature, and one or two of the newest and most vulgar which cling to it like a foul stain or a noisome odour.

Difficulties have increased as supports have been withdrawn; and yet the clergy, who are answerable for the one as for the other, demand congregational singing. Is not this demand in some sort a confession of the short comings and the long goings of that very clergy, during the interval between those days of the Reformation and these days which cry as loudly for reform? There is very much for which to atone; and it is not unreasonable to claim, it is not unreasonable to insist, since the clergy wink at the statute which exacts their oath of musicianship, or, what is fiftyfold worse, equivocate this oath by bringing some small amount of dabbling amateurship with a large sum of self-esteem to bear upon ecclesiastical duties, that lifelong taught practical secular musicians should administer in the Church's service, that which they have learned, and their faculties for which they have developed.

The proposal for the appointment of an efficient person to train every congregation in the singing essential to the Service, admits naturally of particular reservations as to the artistic and social qualities of this appointed person, reservations all bearing on the different educational circumstances of different localities. In the many little country churches which have no organ, obviously the choir-master cannot be the organist. In the other some—would that they were more—of which the minister has happily both the desire for good and the knowledge of how to work it, concentrating in himself both the will and the way, there is no need for present interference with his effective operations. These are however particulars of detail, whose discussion would be quite timely whenever, if ever, the proposal in its broadest sense were taken into official consideration. Let me urge, meanwhile, that it is certainly not impracticable in the smallest or largest community to institute a school, or class, or society, or meeting, in express connection with the church belonging to that community, for the learning and the practising of the music to be sung at the church in question. Let this said school, or however more acceptably named institution, begin by the training of units or of tens; let, so far as human frailty exemplified in such units or tens permit, their performances be perfected; and there can be no doubt that this little nucleus of proximate perfection will act as stimulus and support to the whole congregation, stimulus to learn how to take part in the good work, support in the first application of the newly acquired knowledge. To say to a congregation, "Sing," without giving them either precept or example, is as to say to a party of children, "Enjoy yourselves," without giving them cakes and toys or an experienced playmate to set their games agoing; teach the people to sing, and place a competent band who can and who do sing at their head, and there will need no sermons to set forth David's example, or the divine acceptance of, and the human elevation by song; man's soul will find utterance in the language of his heart, and religion will become more truthful as its expression becomes more personal, more spontaneous and more natural.

Having examined, as best I might, the controllers of the music in the English Church; having examined, as best I might, the musicians they control, both canonical and lay, both official and congregational; I will now venture some remarks on the music these perform, or should perform, and the others control, for better or for worse, by neglect or by interference.

First in order for discussion stands the plain song. They who start with the principle that archaic art is the only art available for ecclesiastical use, assume what I believe to be indefensible, and, I say it with diffidence, what I feel to be unchristian ground; and their principle, moreover, is directly opposed to the spirit of the Reformation. The spirit of the Reformation was to render the Church Service intelligible to the utmost to all classes of the people: this spirit rejected the use of a dead in favour of a living verbal language, and this spirit must reject a dead instead of a living tonal language; the art of song claims the same privilege of vitality as the art of speech. The essence of Christianity is, I feel, to reject conventions in favour of convictions, to reject forms as forms, and to act upon truthful impulses. Am I then wrong in the belief that the ground is not to be

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defended which would foster what is old because it is old, at the cost of what is sympathetic, because it is new?

The archaic principle is in accordance, truly, with ancient Greek purism, which railed at the Phidian sculptures as profanations of the sacred ideas they were designed to symbolise, demanding the perpetuation of the primitive hieratic art, that typified the dogmas of the priests rather than expressed the feelings of the people. It is identical with the critical views of the cinque cento, which condemned the imaginative productions of pictorial art that superseded the prescribed conventionalities of the earliest Christian painters. It is the same with the Jewish fanaticism, which insisted on the ancient Mosaic temple observances, to the exclusion of Christianity itself. Surely, however, this threefold accordance is the very fact that renders the principle dissonant against the feelings of advancing times, since wholly antipathetic to them.

The notion that the Gregorian Plain Song is to be treasured as an heirloom of the Christian Church, descended from times prior to popish error and the necessity for ecclesiastical reform, must be referred back to an age yet earlier, to shew how this primitive music came into Christian use as a genuine appropriation of Pagan property. The music of the Greek theatre was in form and substance, in fact and in spirit, adopted in the early Church, first in the East, and subsequently, at the instigation of Flavius of Antioch, in the West. It was towards the end of the fourth century that Ambrose made his Milanese congregation sing the psalms antiphonally, after the manner of the strophe and antistrophe of the Greek chorus, to melodies formed upon the Greek modes, if not, as may most reasonably be supposed, to the very melodies that had previously been sung in the Greek drama. Further, he associated each particular mode with subjects of the same character, applying it to the same general expression, as the ancient Greek musicians—the Dorian to jubilant or heroic themes, the Phrygian to pathetic, the Lydian to those more sweet and tender, and so forth. What Ambrose more or less roughly shaped, Gregory, after some two hundred years, perfected, namely, the appropriation of Pagan musical art to Church use. Hence this so called Gregorian music is not more naturally a part of the real estate of Christianity, than were those lands which were wrenched from their Saxon holders the natural property of the Norman barons on whom the conquering William bestowed them.

WITH the cessation of that aristocratic little *coterie*, the "Ancient Concerts," and the establishment of the Royal Italian Opera, there can be little doubt that the democratic element crept very rapidly into all our musical institutions in this country; and the art became as freely discussed amongst the people as the drama used to be when music was a luxury almost forbidden, except to the moneyed class. Yet all who watch the progress of liberal ideas must observe how extremely difficult it is to root out those feelings which have so long clung around the institutions of a country. Old fashions, old habits, old manners, will linger in some corners long after the world around has changed; and although it may perhaps be uncharitable to draw attention to certain instances of such anomalies when they do not cause any harm, it can scarcely be considered so when

they stand in the way of improvement. That, in spite of the spread of music amongst the people, aristocratic privileges, old-world customs, and *diletante* patronages have taken refuge in our Opera-houses, can scarcely admit of a doubt. We speak advisedly when we say, for instance, that at no place of public entertainment in the metropolis could such glaring puffs be officially circulated as are contained in the annual prospectuses issued from these two great temples of the lyric art. For years such self-laudation was systematically persevered in by the managers of the two patent theatres. The success of dramas and performers was blazoned forth in type of all colours in the daily playbills, until all epithets of eulogy were positively exhausted. The morning after a new piece had been produced we were informed that "having been received with thunders of applause, and acclamations of intense delight by an audience literally packed to the ceiling, it became the duty of the manager to announce it for every evening until further notice." After the first appearance of an actor we were perhaps told that "the audience having been throughout the evening bathed in tears," or "convulsed with laughter" (according to the tragic or comic claims of the new performer), he would continue his extraordinary performance as long as he could be spared from the many persons who were eagerly clamouring for him in the provinces: then came a notice that the "free list" was "entirely suspended;" and that an early application for places at the box-office was absolutely necessary to secure the slightest chance of a seat. But managers gradually began to perceive that this indiscriminate praise of good, bad, and indifferent, had the same effect in the end as utter silence. A simple notification of the repetition of a piece, or of the continued engagement of an actor, was therefore soon accepted as the real proof of success; and the culminating point of puffery having been reached in Mr. Bunn's celebrated "Blaze of Triumph," theatrical playbills gradually settled down into, what they always should have been, mere announcements of the performances for the evening. But the Opera-houses were not to be thus moved forward with the times. Even in the present day eulogy of the most fulsome kind is lavishly bestowed upon every singer and composition to be brought before the public in the course of the season; and as we suppose it is thought unadvisable that this should be printed in the bills, a "prospectus" is annually put forth, the contents of which remind us of nothing so much as the elegant effusions emanating from those large firms which combine a feeling for poetry with the more mercantile desire of furnishing the public with cheap and fashionable clothing.

The prospectus of the Royal Italian Opera for the present season begins with a slight history of Industrial Exhibitions; and presuming that Paris will this year be very full, announces that "every arrangement has been made to render the coming Opera Season one of unprecedented interest and attraction," in anticipation of so many Parisian visitors extending their journey to the "Metropolis of Great Britain," and consequently, of course, to the Royal Italian Opera. After declaring that it is impossible to procure new works from those composers who are dead, the lessee calls attention to the claims of two who are living; and announces that he has secured the sole right of representing Verdi's *Don Carlos*, and Gounod's *Romeo e Juliette*, composed for

the *Théâtre Lyrique*, "the *scène*" (as it is stated) "on which M. Gounod gathered his first laurels by the production of his *Faust* and *Margherita*." After this preliminary flourish, the names of the artists engaged are given, accompanied with the lessee's opinion of their qualifications. It would be impossible for us in this brief sketch to re-produce these individual laudations; but one, upon Madame Maria Vilda (who fairly established herself in public estimation during the last season), will serve as a fair sample of the style in which they are written:—

The *début* of this lady last year, in the character of *Norma*, may be regarded as another remarkable epoch in the annals of the Royal Italian Opera. The beautiful quality and the complete freshness of the voice of Madame Vilda at once charmed her audience, while the perfection of her *école*, and the general grandeur of her performance of the arduous character in Bellini's masterpiece, caused her unmistakably to be recognized as destined to fill the void for some years left in the higher walks of the *Grand Répertoire*.

The prospectus of Her Majesty's Theatre commences with a history of the Establishment from the earliest times, in which the public is not only reminded of the operas there originally produced, but is requested to remember that, "upon the declaration of peace," it was there that "the allied Sovereigns received an enthusiastic ovation." Not having any new operas to produce, the lessee remarks that it is "unnecessary to possess the exclusive right of any particular work," an observation which we do not remember to have seen in any former prospectus. The operas to be given are then introduced, with the usual description of their claims to public attention. *Don Giovanni* is called the composer's "Capo d'Opera;" *Il Flauto Magico*, "the romantic *chef-d'œuvre* of Mozart;" *Guglielmo Tell*, "the acknowledged masterpiece of the most illustrious of Italian composers;" *La Donna del Lago*, "an eminently pure Italian opera;" and *Dinorah*, "one of the most perfect productions in the records of the lyric stage." Then follows the list of vocalists, with the usual remarks appended to each name. Respecting the personations of Madlle. Titiens—now, we should imagine, too well known and appreciated to need further eulogy—we are informed that "it is only once in a century that a vocalist can be found with that rare combination of lyric genius, dramatic fire, and magnificent voice, indispensable for the adequate impersonation of such characters." Then Madlle. Sinico is praised for her "versatility and cleverness;" and Madlle. Ilma de Murska is mentioned as "an accomplished and gifted artist." With the list of operas from which selections will be made during the season, this elaborate prospectus (which occupies two columns and a half of a daily newspaper) concludes.

But it is not only in the issuing of these brilliant annual addresses that the old-world notions linger in these lyrical establishments. Much is written and said of the spread of a taste for operatic music amongst the people; but let us see how the "people" are provided for in these still aristocratic temples of art. The poor music-lover knows and feels that he is admitted on sufferance. He is received at the door by soldiers with fixed bayonets, who look fiercely at him, but still graciously permit him to pass. He is still under the delusion that there is a "pit;" it is in the bills, but it is not in the house. "Fine by degrees, and beautifully less," it is limited to a few seats, which, by some unaccountable process, seem to be filled as soon as the doors are open. Suppose, however, that he has purchased a pit ticket; would it not be imagined that he had thus earned the right

to occupy one of the few seats which are set apart for the "people?" Delusive notion! he must stand at the doors for three quarters of an hour before they open, rush in with the crowd, and either tumble into a seat (perhaps without a back to it), or stand the whole evening a martyr to his love of art, and his misplaced confidence in the integrity of managerial announcements.

But the difficulties of getting in to this exclusive house, are completely matched (especially at the Royal Italian Opera) by the difficulties of getting out again; for unless your carriage "stops the way," and you are gently helped into it by a superb footman, it is ten to one if you do not, on emerging from the door of the theatre, get jammed helplessly against the wall, or run over by the equipages of your betters: no space is provided for humble pedestrians, or even for those who are seeking for public conveyances; and we have ourselves often seen ladies dashing through the lines of moving vehicles, at the risk of their lives, or creeping along by the side of the wall, with the constant fear of having their dress caught by the carriage wheels, or being themselves trodden upon by the horses.

We can scarcely believe that some remedy would not be devised for these grievances, were the attention of the lessees of these establishments drawn to the subject. The conversion of nearly the whole of the pit into stalls may give a very pleasing and fashionable air to the house, but it is a very rare thing to see them all filled, and assuredly a seven shilling seat in the pit that is occupied, is better than a guinea stall that is empty. At all events, on behalf of that portion of the musical public not blessed with a comfortable independence, we venture to hope that some of the subjects we have mentioned may be taken into consideration; and if prospectuses must be issued, we trust that next year they may contain the welcome announcement that some of the claims of the class for which we plead have been duly acknowledged and provided for.

HER MAJESTY'S THEATRE.

THE lessee of this house puts forth a very excellent list of vocalists who are engaged for the season. Madlle. Christine Nilsson is announced, as one of the most important of the first appearances; and as we are told that it has been said by connoisseurs that "the mantle of Jenny Lind" has fallen upon her, we look forward with much interest to her *début*. Most of the favourites of last season are re-engaged; and we are promised, amongst other welcome revivals, Spontini's *Opera La Vestale*, Rossini's *La Donna del Lago*, and Nicolai's *Falstaff*. The opening night occurs too late in the month for a notice in the present number.

ROYAL ITALIAN OPERA.

THIS establishment opened on the 2nd ult. with the well worn Opera, *Norma*. The cast was the same as last season, viz.—*Norma*, Madame Maria Vilda; *Adalgisa*, Madame Lemmens-Sherrington; *Pollio*, Signor Naudin; and *Oroveso*, Signor Attri. The first performance of Gounod's *Faust* this season introduced Madlle. Pauline Luca in her favourite part of *Margherita*, Signor Mario in the character of *Faust* (in which he fully proved that he is, even now, unapproachable, if not in mere voice, at least in all the other requisites of an artist) and two new appearances—M. Petit, as *Mephistopheles*, and Signor Guadagnini, as *Valentine*. M. Petit is not only a fine singer, but a fine actor; and if he is a little inclined to overdo some portions of the character of *Mephistopheles*, the fault may be pardoned from the originality of his conception of the character. Signor Guadagnini made little effect in the part of *Valentine*; but he may yet have an opportunity of producing a more favourable impression in some other character. The revival of *Fra Diavolo* has enabled Signor Clampi to achieve a decided success as *Louis Koburg*. Signor Naudin sang also exceedingly well in the part of *Fra Diavolo*; and the characters of *Lorenzo*, *Motico*, *Giacomo*, and *Peppo* were ably supported by Signori Neri-Baraldi, Polonini, Capponi, and Tagliacoco. Madlle. Moreni, too, made a very excellent *Lady Koburg*; and it is quite unnecessary to enlarge upon the exquisite singing and acting of Madlle. Pauline Luca in the part of *Zerlina*. The *début* of Signor Cotogni in *L'Africaine* was sufficiently

Wake thee, my dear.

Words by T. MOORE.

FOUR-PART SONG.

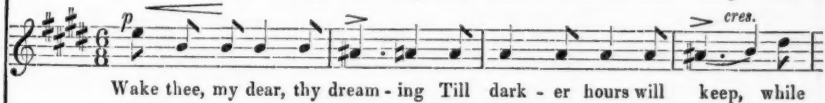
Music by CLARA GOTTSCHALK.

[London: NOVELLO & CO., 69 Dean Street, Soho, and 35, Poultry.]

SOPRANO.



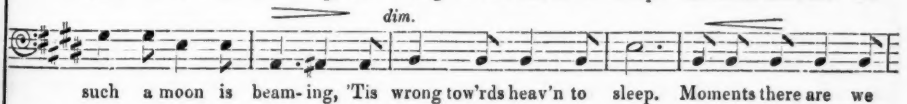
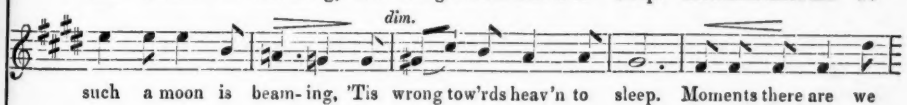
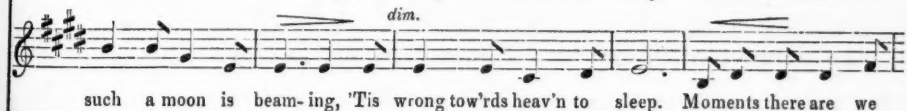
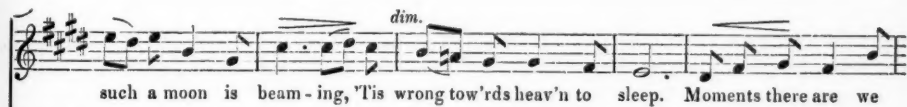
ALTO.

TENOR,
(Svs. lower.)

BASS.



ACCOMP.



num - ber, Moments of pain and care, Which, to o - bli - vious slum - ber,

num - ber, Moments of pain and care, Which, to o - bli - vious slum - ber,

num - ber, Moments of pain and care, Which, to o - bli - vious slum - ber,

num - ber, Moments of pain and care, Which, to o - bli - vious slum - ber,

glad-ly the wretch would spare, but now who'd think of dreaming, When love his watch should

glad-ly the wretch would spare, but now who'd think of dreaming, When love his watch should

glad-ly the wretch would spare, but now who'd think of dreaming, When love his watch should

glad-ly the wretch would spare, but now would think of dreaming, When love his watch should

keep, While such a moon is beam - ing, 'Tis wrong tow'rds heav'n to sleep.

keep, While such a moon is beam - ing, 'Tis wrong tow'rds heav'n to sleep.

keep, While such a moon is beam - ing, 'Tis wrong tow'rds heav'n to sleep.

keep, While such a moon is beam - ing, 'Tis wrong tow'rds heav'n to sleep.

WAKE THEE, MY DEAR.

If e'er the fates should sev - er My life and hopes from thee, love, The sleep that lasts for
 If e'er the fates should sev - er My life and hopes from thee, love, The sleep that lasts for
 If e'er the fates should sev - er My life and hopes from thee, love, The sleep that lasts for
 If e'er the fates should sev - er My life and hopes from thee, love, The sleep that lasts for

ev - er Would then be sweet to me, love, But now a-way with dream - ing Till
 ev - er Would then be sweet to me, love, But now a-way with dream - ing Till
 ev - er Would then be sweet to me, love, But now a-way with dream - ing Till
 ev - er Would then be sweet to me, love, But now a-way with dream - ing Till

dark - er hours will keep, While such a moon is beam - ing, 'Tis wrong tow'rd's heav'n to sleep.
 dark - er hours will keep, While such a moon is beam - ing, 'Tis wrong tow'rd's heav'n to sleep.
 dark - er hours will keep, While such a moon is beam - ing, 'Tis wrong tow'rd's heav'n to sleep.
 dark - er hours will keep, While such a moon is beam - ing, 'Tis wrong tow'rd's heav'n to sleep.

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ROMBERG.

THE LAY OF THE BELL	1 6	3 0
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ROSSINI.

STABAT MATER, with the Latin words, and an English adaptation by W. BALL	1 6	3 0
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favourable to warrant us in hoping that he may be allowed to present himself in a more truly legitimate character than *Neluko*. He possesses a fine voice of baritone quality, and sings and acts with much vigour; but, as we have said, the part he selected for his first appearance is a thankless one, and we prefer to reserve our final opinion on his merits until we have had a further opportunity of testing his powers.

SACRED HARMONIC SOCIETY.

Mn. Benedict's Cantata, *St. Cecilia*, of which we gave so favourable an account on its production at the Norwich Festival, was performed for the first time in London on the 29th March, and fully justified all that we have already said of its merits. We have had no work of the same character for very many years at all comparable to this semi-religious Cantata: some of the choral bits which are woven in with the dramatic music of the principal characters, are exceedingly beautiful; and the final air, with snatches of chorus, is a worthy climax to a work which we think destined to live beyond the fashion of the hour. The performance, as far as regards the principal vocalists—Madame Lemmens-Sherrington, Madame Sainton-Dolby, Mr. Cummings, and Mr. Weiss—was extremely good; but the chorus was often coarse and unsteady; and the band, even, showed signs of the want of due rehearsal. Mr. Benedict conducted, and received, as he deserved, a genuine and spontaneous burst of applause at the conclusion of the Cantata. Rossini's *Stabat Mater* was afterwards given, conducted by Mr. Costa. *St. Cecilia* was repeated on the 12th ult.

MR. HENRY LESLIE'S CHOIR.

THE Concert on the 4th ult. consisted exclusively of sacred music, the execution of which was on the whole exceedingly good. Mendelssohn's Hymn, "Hear my prayer," afforded Miss Louisa Pyne an excellent opportunity of proving how rapidly she is advancing in her power of interpreting sacred music. The soprano solo in this Hymn requires not only a good voice, but a devotional feeling not often found in those vocalists who have been so long connected with the operatic stage as Miss Pyne; and we are therefore glad to see that she is now devoting her attention to a class of music for which she is eminently fitted. A very clever and well written Hymn by Mr. Leslie, "Songs of praise," was received with the utmost favour: as was also an air from the same composer's *Immanuel*, beautifully sung by Miss Louisa Pyne. Mendelssohn's Psalm, "Judge me, O God," was given in the usually excellent style for which this choir has so long been celebrated; as were also several other well chosen compositions by the most eminent sacred writers. Mr. Cummings sang Handel's "Deeper and deeper still," and "Conjux Animam" from the *Stabat Mater*, in his best manner; and Mr. Patey was also highly effective in the air "David singing before Saul." The violin playing of Mr. Henry Holmes was extremely good; but the music (by Tartini) scarcely harmonized with the character of the evening's programme.

CRYSTAL PALACE.

THE New Season Programme, just issued, presents, as usual, a great variety of attractions. Foremost amongst these are nine Grand Opera Concerts, on Saturdays in May, June, and July, which will no doubt be of a varied and interesting character, arrangements having been made with the lessees of the Royal Italian Opera, and Her Majesty's Theatre for the appearance, during the season, of the principal artists of these establishments. Besides the Opera Concerts, it is also the intention of the Directors to undertake a great Benefit Concert, on a grand scale, in June, for which very numerous offers of assistance have been already received. These, with many other equally tempting non-musical attractions, will no doubt ensure a large issue of season tickets for the forthcoming season, which we may say commences with the date of our present number (May-day), on which occasion a Choral performance will take place in the great Handel Orchestra by 5,000 singers, in connection with the Metropolitan Schools, under the direction of Mr. G. W. Martin.

GENOA.

WE are happy to record that the experiment for introducing Classical instrumental music here has had complete success; in so far as regards the Concert for Orchestral Compositions given by Professor Bossola, and the series of Quartett Concerts given by Maestro Lavagnino. The concluding performance of the series afforded an opportunity for an original and graceful piece of homage to Signora Paulina Veneri; who has contributed so largely to the brilliancy and artistic beauty of the vocal portion of these concerts. The ovation consisted in a succession of the loveliest children belonging to the ladies among the audience, coming forward after Veneri's last aria, bearing baskets filled with flowers, which they presented to her each in turn; she kissing the little ones for their offerings, and bowing her thanks to the audience surrounded by the fair young bevy, whose cheeks rivalled the blossoms they brought.

On the occasion of the last performance of Meyerbeer's *Africaine* for the season, at the Carlo Felice Opera-house, La Veneri was enthusiastically greeted with bouquets and presents from her numerous admirers; and Signor Luigi Merly, the unrivalled baritone, performed his part of *Neluko* with his usual superexcellence. The

London musical public ought to hear him; he is a consummate lyric artist.

This theatre, before closing, gave its long-promised production of Mozart's *Don Giovanni*; but owing to the cabals got up by a certain party that set their faces against classical music because of their own incapacity for appreciating it, the opera was performed amid a storm of hissings, hootings, and whistlings, that would have disgraced the gallery of a minor theatre. Persons in gentlemen's clothes and officers' uniforms, *pre-provided with cat-calls*, gave evidence that they had come determined to condemn the opera that has been pronounced a masterpiece by all the musical audiences of Europe; thereby preventing others from hearing and enjoying, while they proclaimed themselves each one to be that which Dogberry wished he had been "written down." They put down Mozart, indeed; but they whistled themselves down still more emphatically.

Mr. Harry Sanderson, who gave his first Concert at the Hanover Square Rooms on the 10th ult., scarcely appeals to the public as a rival to the established pianists of the day. He evidently regards the pianoforte as an orchestra, and from it endeavours to draw forth as much as possible the effect of a full score. In this attempt we are bound to say that he is highly successful. There is an individuality about his playing which we care not to see imitated; but certainly his performances of the *Fantasia on Rigoletto*, and the "Study in Octaves," were perfect marvels of execution. He was ably assisted by several vocalists and instrumentalists of eminence; but the special interest of the concert was unquestionably the concert-giver himself.

THE 129th Anniversary Festival of the Royal Society of Musicians took place at the Freemasons' Tavern on the 6th ult., Mr. Beresford Hope, M.P., in the chair. In introducing the principal toast of the evening, "Prosperity to the Royal Society of Musicians," the Chairman made a very able and eloquent speech, in which he warmly advocated the claims, not only of music, but of musicians, and impressed upon all the necessity of persevering in the earnest cultivation of the art, and in the "determination of making it respectable and respected." There were many other excellent speeches during the evening—(amongst others, one by Mr. Otto Goldschmidt, in return for the toast, "The Patrons and Friends of the Society," in which the name of Professor Sterndale Bennett was received with the utmost applause); and the only check to the enjoyment of the evening was the absence of Mr. G. F. Anderson, the respected honorary treasurer, who was prevented by a severe accident from being present. In his absence, Mr. Stanley Lucas, the secretary (who had a well-deserved compliment paid to him by the Chairman) read the list of donations and subscriptions, which amounted to about £300. Amongst these were £15 from the Chairman, £10 10s. from Messrs. Ashdown and Parry (4th donation), Messrs. L. Cock, Addison, and Co. (4th donation), Messrs. Novello and Co. (5th donation), Captain Otley, and Miss Gotobed. There were also several smaller contributions, including donations of £5 5s. from Messrs. Hutchings and Romer, Herr Joachim, Jules Benedict, and Otto Goldschmidt. The musical arrangements were excellently carried out, the concerted music being under the direction of Mr. James Coward, and the solo vocalists being accompanied by Mr. C. E. Stephens. The following artists lent their valuable assistance:—Miss Susan Galton, Miss Julia Elton, Messrs. Barnby, Baxter, Fielding, Young, Carter, Coates, Donald King, Land, Mason, Fred. Walker, Whiffin, J. Coward, Distin, Kinke, Lawler, Wilkinson, and Winn; pianoforte, Madlle. Mehlig; flute, M. Oluf Svendsen.

A CONCERT, in connection with the Barnsbury Literary Institute, was given at Myddelton Hall, by the Islington Vocal Union, on the 29th March, which was in every respect highly successful. Miss Hallie (a pupil of Madame Arabella Goddard) made a most favourable *débüt* as a pianist on the occasion, creating quite an effect (according to the account furnished us) in a Sonata for Pianoforte and Violin by Dussek (in which she was joined by Herr Jacoby), and also in two *Fantasias* by Benedict. The part-music was exceedingly well rendered, especially Piusini's "The sea hath its pearls," and Bishop's "Tramp Chorus," which latter composition afforded Miss Langley (a *débütante*) an opportunity of displaying a very excellent soprano voice. The programme was well selected, and gave the utmost satisfaction to a large audience.

A CONCERT was given by the South Norwood Musical Society at St. Mark's School, on the 9th ult., which was extremely well attended. The first part was devoted to selections from Handel's *Judas Maccabeus*, and the second part was miscellaneous. Every piece was exceedingly well received, and several were encored. The concert was given in aid of the funds of the school; and we are glad to say that the debt was entirely cleared off by the proceeds of the performance. After the concert the Rev. C. M. Arnold thanked the members for the zeal they had shown and complimented them very highly, together with their conductor, Mr. W. J. Westbrook. Mr. J. S. Bates and Mr. E. Bawtree presided at the pianoforte.

THE inauguration of the new Music Hall in Langham Place, called "St. George's Hall," which is licensed by the Lord Chamberlain to Dr. Henry Wyld, took place on the 24th ult., when a very large number of members of the musical profession and patrons of the art assembled. An address, written for the occasion by H. T. Brathwaite, Esq., A.M., was delivered by Mrs. Stirling, and received with much applause; and the evening

was agreeably diversified by a selection of vocal and instrumental music. The room somewhat resembles St. James's Hall in appearance, and is extremely elegant. For chamber music we think it will prove of the utmost service; although its dimensions are no doubt quite sufficient to give due effect to the performance of orchestral works. The *concertatione* was given by the new Philharmonic Society, of which Dr. Wyldie is President.

On Thursday, the 4th ult., at Albion Church, London-wall, the members of the Young Men's Society presented to Mr. Courtney an elegant silver inkstand, bearing the following inscription:—"Presented to Mr. John Courtney, conductor of the Southwark Choral Society, by the Albion Church City Young Men's Society, in respectful recognition of his kind services, April 4th, 1867."

The Choral Society in connection with Greville House, Paddington-green, gave a Sacred Musical Entertainment at the Wesleyan Chapel, Bayswater, on Friday evening, the 12th ult., in behalf of the Young Men's Association. The large room below the chapel was quite full, and, judging from the attention manifested, all were highly gratified with the various solos, duets, and choruses performed. Madame de Prez presided at the pianoforte, and Mr. Goodacre conducted.

A CONCERT was given on Tuesday evening, the 5th ult., at the Manor Rooms, Hackney, by Messrs. Selwyn Jay and W. West, assisted by Mesdames Rudersdorff, Clara West, Miss Julia Derby, and Mr. Chaplin Henry. Messrs. Prout, W. West, and F. Kingsbury were the accompanists.

A VERY creditable performance of Handel's *Messiah*, was given in the St. Thomas Charterhouse Schools, Goswell-street, on the 9th ult., under the conductorship of Mr. W. H. Toynebe. The principal performers were Miss Jenkinson, Miss Danielson, Mr. Smith, and Mr. Crowe. The band and chorus acquitted themselves well, and reflected great credit on the conductor.

MISS MARY BURNEY gave an Evening Concert at St. James's (Minor) Hall, on Wednesday the 3rd ult., assisted by the following artists:—Misses Blanche Reeves, Emily Mortimer, Lucy Franklin, Mary Ann Potter, and Messrs. Trelawny Cobham, Leonard Walker, J. A. Wallworth, and Theodore Dittin. Miss Kate Gordon, Mr. Horton Allison, and Mr. A. Carder (Pianoforte). Conductors Mr. H. Parker and Mr. Wilmot. The hall was well filled by a fashionable and appreciative audience, and the concert was a decided success.

MR. R. TOPLIFF'S Benefit Concert took place at the Horns' Assembly Rooms, Kennington, on Thursday the 28th March, and was very successful in every respect. The large room was crowded, and the audience testified their gratification by several encores. The principal artists, who kindly rendered their gratuitous assistance, were Miss Pyne and Miss Susan Pyne, Madame Messent and Miss Gondi, Mr. Blagrove; Mr. J. Chatterton, and Mr. Cheetham (harp). Mr. H. Buckland, Mr. Montem Smith, and Mr. Topliff.

THE Tonic Sol-fa Choral Society gave its first performance of *Judas Maccabeus* at St. Martin's Hall, on Tuesday the 23rd ult., assisted by Miss Henderson, Mrs. Sidney Smith, Mr. Wilbye Cooper, and Mr. Lewis Thomas, and a small but efficient band, led by Mr. Viotti Collins. Mr. Lewis Thomas was most successful in "The Lord worketh wonders," which was redemanded and repeated. Mr. Wilbye Cooper was deservedly applauded for his excellent singing of "How vain is man," and "Sound an alarm;" and Miss Henderson gave great satisfaction in the whole of the soprano music; in the duets she was ably assisted by Mrs. Sidney Smith, who also sang the contralto solos. The choruses were very well rendered. Mr. Thomas Gardner conducted, and Mr. Nicholas Heins presided at the organ.

A CONCERT was given by the Walworth Choral Union, on the 16th ult., at the Lecture Hall, Carter-street, before a crowded audience. Miss Ellen Dix won a well-deserved encore for her effective rendering of "The Nightingale's trill," by Ganz. Miss Caesar was very successful in "Effie Sunshine," and, on being encored, substituted Bervon's song, "O could we but recall the past." Mr. J. B. Runchman was deservedly encored in Nelson's "Mary of Argyll." Henry Smart's "A Legend of the Rhine," and Bishop's "When the wind blows," were extremely well rendered by the Walworth Glee Union, the latter gaining an encore. The other singers were Miss Cozens, Miss Apark, Mr. G. Harris, Mr. E. Bush, Mr. W. Harrison, and Mr. C. T. Pollock. The Choral Union, under the direction of Mr. William Gadsby, was not up to its usual state of proficiency, but, however, very fairly performed several part-songs, choruses, &c., including J. Barnby's "Summer days are coming," and Bishop's "Merry Boys away." Mr. F. H. Cozens accompanied.

In commemoration of its first anniversary, the City Sacred Harmonic Society gave a performance of the *Messiah* at Finsbury Chapel, on the 10th ult. Principals: Miss K. Frankford, Miss Lucy Franklin, Mr. J. Reed Lurwell, and Mr. J. G. Patey. Trumpet, Mr. T. Harper. Contra-basso, Mr. W. Castelli. The performance on the whole was very creditable, and some of the choruses were capitally sung. The band was unfortunately without a good leader, in consequence of the sudden illness of Mr. Murray, and it seemed to us a great pity to observe otherwise an efficient band, lack good violin players. Mr. H. Piper conducted.

THE news from America that Madame Parepa has lately been married to Carl Rosa, the violinist, is coupled with the intelligence that we are not likely to hear her voice in England for some time. The success of these two artists has been so great that we can well imagine the reluctance of the Americans to part with them. Whilst congratulating them upon their union, therefore, we can only say that when their artistic wanderings shall have come to an end, they may be sure of a welcome in England, where their talents are so well known and appreciated.

A PROSPECTUS of the "National Exhibition of Works of Art," which is to be held at Leeds in 1868, has been forwarded to us. The scheme appears exceedingly good; and judging from the names forming the "London Committee of Advice," and the "Executive Committee," we have no doubt that the project will be most ably carried out. But, in looking through the lists of artists and art-lovers who actively support the undertaking, we fail to perceive one name representing the claims of music; nor, indeed, is the subject even mentioned in the course of the prospectus. In cordially wishing it success, therefore, we merely desire to place it on record that, although it is not yet admitted that music has taken its place amongst the fine arts, its professors are firmly impressed with the feeling that accumulative exhibitions of painting and sculpture, such as the one now projected, must almost insensibly aid in helping forward music one step more towards its true position.

THE paragraphs which have appeared in many musical journals within the last few days, announcing the dissolution of the "Musical Society," are, we understand, somewhat premature. A letter, inserted in the *Times* of the 24th ult., from the Secretary, Mr. Verrinder, states that the Council has merely suspended all further proceedings of the Society for the present season; and is desirous, within a limited period, of returning a portion of the sum paid by every subscriber, not being a member.

THE lamented decease of the late Member for Middlesex, R. Hanbury, Esq., was made the occasion, a few Sundays since, of a funeral sermon at the Church of St. Mark's, Victoria Park, by the Incumbent (the Rev. W. Jones); the text selected being Isaiah lx. 20, "Thy sun shall no more go down;" from which a beautiful and impressive sermon was preached to a large and attentive congregation. In further honour of the deceased, several members of the choir of the Victoria Park Sacred Choral Association were in attendance, and assisted in the musical portion of the service. "Forgive, blest shade" was the anthem chosen for the occasion, and this, with some other well selected music (especially the voluntary of the "Dead March"), materially contributed to the solemnity and impressiveness of the service.

THE death of Mr. Alfred Mellon, which occurred on the 27th March, leaves a blank in the list of English conductors which will not be easily filled up. Mr. Mellon rose solely by his own merits to the position he held in the profession at the time of his decease; and those who have watched his career with interest must feel that, as he was only 47 at the time of his death, his artistic powers had scarcely ripened to the utmost.

TO CORRESPONDENTS.

* Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistake which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain receipts.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music prices are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. W. Lawrence.—The two Italian words mentioned are not often used in music. In the instance quoted they indicate that the phrase is to be pressed forward with fervour. The first question is not sufficiently clearly put to enable us to reply to it; but for a concise description of the Gregorian Note we should refer to a small pamphlet on the subject by J. Alfred Novello. We are obliged for our correspondent's complimentary remarks on our last second leader.

A Regular Subscriber.—1. Certainly not. 2. It would only be correct for a lady to sing Tenor if her voice were a contralto, and she sang the notes actually written for the Tenor; but even then it would be by no means desirable.

W. B.—We believe that Miss Glover, of Norwich, was the person who first propounded the principles upon which other systems of noting and teaching music have since been based. Neither of the persons mentioned, therefore, can lay claim to the invention.

Brief Summary of Country Debts.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers or supplied to us by occasional correspondents.

ALDERSHOT CAMP.—The new organ, by Allen, of Bristol, erected in All Saints' Military Church, was opened on Sunday, the 7th ult. This fine instrument has three manuals: compass CC to G (56 notes), with 2½ octaves of pedals, on Dr. Wesley's radiated system. The processional and other hymns were taken from *Hymns Ancient and Modern*. The prayers were read by the principal chaplain; the preces and responses being beautifully rendered by the voluntary choir, the members of which, by their accuracy and precision, gave ample proof of the care bestowed on them by the organist. The sermon was preached by the chaplain-general, the Rev. G. R. Gleig, from Heb. ix. 27. During the offertory the fine tones of the organ were displayed to great advantage in Wely's grand offertory, No. 4, by the organist, Mr. T. H. Ellis, whose style shewed him to be perfectly master of his instrument, as did also Handel's "Hallelujah" (*Messiah*), which was played as a concluding voluntary. We heartily congratulate our military friends on this noble acquisition to their grand church; and were glad to hear of their liberal response to the stirring appeal of the chaplain-general.

ALFORD.—On Thursday the 21st ult., a concert was given in the Corn Exchange, on behalf of the Odd Fellows society, the Loyal Alfred and Britannia lodges. The whole of the music, &c., was under the management and conductorship of Mr. W. Whipham. The songs and glees were well rendered, and the concert was altogether very successful.

BANBURY.—A Society is being formed here under the name of the Banbury District Choral Society, composed of members from Banbury and several of the surrounding villages, for the practice and performance of vocal part music. Mr. J. Taylor, of King's Sutton, is engaged to act as conductor, and the first meeting will take place during the present month.

CAMBORNE.—Three Concerts have been given in Camborne this year, each of which has been a great success. The first was on the 8th of February, given by the members of the Institution choir. The programme included Leslie's prize madrigal, "Thine eyes so bright," Pissuti's part song, "The sea hath its pearls," Mendelssohn's "Nightingale," Kücken's song, with clarinet obligato, "Bird, fly from hence," one of Kuhlman's sonatas for flute and piano, with various other vocal and instrumental compositions, all rendered in good style. The second concert was on the 21st of March, given by Mr. Smith's choir, when Handel's *Dettingen Te Deum* was sung, with Mendelssohn's 43rd Psalm, and a selection from the *Creation*. The soloists were Miss Ellery, Miss J. Phillips, Messrs. Rowe, Pryor, and H. A. Smith. Mr. G. J. Smith conducted on both occasions. The third concert was on the 10th ult. The most prominent performances were a fantasia for violoncello and piano (Kalliwoda), Hermann's grand duet for violin and piano, *Sur les motifs de Norma*; "Lo! here the gentle lark,"—Bishop, clarinet and flute; two vocal duets, and Hullah's song, "The Storm;" the performers being, violoncello and violin, Mr. J. H. Nunn; pianoforte, Miss Harry; clarinet, Mr. H. A. Smith; flute, Mr. Symons; vocalists, the Misses Mitchell; accompanist, Mr. G. J. Smith.

CHICHESTER.—The Glee and Madrigal Union gave a Concert of Sacred Music on the 2nd ult. at the Assembly Rooms. The programme included Spohr's Cantata "God, Thou art great," Rossini's Prayer of the Israelites, the trio "In the sight of the unwise," Ouseley, sung by Mrs. Elston, Miss Carter, and Miss Bowen, and a short selection from *Judas Maccabeus*. Due praise must be given to Mrs. Elston, Miss Brown, Miss Bowen, and the Misses Carter, for the successful manner in which they gave the various solos entrusted to them. The highly appreciative manner in which the whole performance was received must have been gratifying both to the members of the Union and also to their indefatigable conductor, the Rev. W. Hook. Miss Knapp and Miss Osmond, respectively, presided at the pianoforte and organ.

CLIFTON.—The second annual Glee Concert, arranged by Mr. Trimmell, under the patronage of the President, Vice-President, Members of Council, and Masters of Clifton College, took place on the 2nd ult., at the Victoria Rooms. The vocalists consisted of a select glee company of between thirty and forty voices, selected from the highest professional and amateur talent in Clifton and Bristol, and from the Bristol Cathedral choir, Her Majesty's Chapel Royal, St. Paul's Cathedral, Westminster Abbey, &c., &c. The glees were admirably executed, and several were encored. Amongst the most effective of the evening we may mention a Highland song "Scotland," arranged by Trimmell, Kücken's "Young Musicians," Spofforth's "Mark'd you her eye," and Martin's "Haste, ye soft gales." In the solo of Müller's "Eol's Sounds," Mr. Merick's excellent bass voice told with much effect; and in Kücken's "Soldier's Love," the voice of Mr. Fielding (of London), was displayed to the utmost advantage. The concert was extremely well attended. Mr. Trimmell was a most efficient conductor, and Mr. G. Riseley accompanied at the pianoforte with much ability.

EDINBURGH.—On Thursday evening, the 18th ult., Professor Oakeley gave an organ performance in his Class-room, Park Place, in presence of a crowded audience, composed prin-

cipally of the members of the Edinburgh Choral Union, of which the Professor is President. The selection was so varied as to please all tastes, and well calculated to show off to advantage the capabilities of the magnificent instrument at the Professor's command. The entire performance was masterly, and evoked the hearty plaudits of the audience. At the close a vote of thanks was given to Professor Oakeley for the real musical treat he had provided.

GLASGOW.—Mendelssohn's Oratorio, *St. Paul*, was performed in the City Hall by the Choral Union on the 28th March, with a success which must have been highly gratifying to the members of the choir. The choruses were excellently given; and the orchestra was in every respect thoroughly efficient. The principal vocalists were Madame Rudersdorff, Miss Walker, Mr. Leigh Wilson, and Mr. Lewis Thomas, all of whom (with the exception of Mr. Leigh Wilson, who was suffering from indisposition) exerted themselves to the utmost in the music allotted to them. Mr. Lambeth conducted with his usual ability; and Mr. Peace presided at the organ with the utmost skill and judgment.

GLOSSOP.—On Thursday evening March 21st, a grand concert was given in the Church School-room. The soloists were Miss Anna Hiles, Miss Swallow, Miss Clark, Mr. Inkersall, and Mr. W. Lyne. The band and chorus numbered upwards of one hundred performers conducted by Mr. Charles Hall.

GLOUCESTER.—On Tuesday evening the Choral Society gave a most successful performance of Mendelssohn's *Elijah*. The soloists were Miss Stockwell, Mrs. Allen, Miss Lane, Miss Edith Taylor, and Messrs. Chattaway, Hunt, Jakeway, G. H. Lewis, Aitken, and A. Thomas. Mr. H. Fluck presided at the organ; Mr. J. A. Matthews conducted. Mr. Thomas gave the music allotted to the *Prophet* with much power; and the Misses Lane and Stockwell were painstaking and successful in the difficult music assigned to them. The air, "O rest in the Lord," was sung with great feeling by Miss Taylor. This song and the trio, "Lift thine eyes" (sung by the Misses Stockwell, Taylor, and Lane), were evidently the portions of the Oratorio best enjoyed. Mr. Hunt sang the air, "If with all your hearts," with his usual artistic skill; he also gave the recitative, "Man of God." To Mr. Jakeway was assigned the great tenor song, "Then shall the righteous." The choruses went well and spiritedly throughout.

GREASBRO'.—A Concert was given in the School-room, on Monday, the 22nd ult., by the members of the choir, conducted by Mr. Warburton. The Misses Hoyland, Booth, Higgins, and Stringer acquitted themselves very satisfactorily, and Mr. Whittaker was very successful in several songs. The new part-song by Mr. W. W. Pearson, "Sweet to Live amid the Mountains," met with a very favourable reception.

GRIMSBY.—On Tuesday evening, the 15th ult., the Choral Society gave its first public performance in the Town Hall. The first part of the programme consisted of a selection from Handel's *Judas Maccabeus*, the second part being miscellaneous. Mr. E. Brammer conducted, and Mr. J. Bennett presided at the organ. The performance altogether was most successful, reflecting great credit on the members of the society and their conductor.

HIGH WYCOMBE.—A Concert of sacred music in aid of the Building Fund of the New Wesleyan Chapel was given in the Town Hall on Monday, March 25th, by the Choir of the Chapel, assisted by some friends residing in the neighbourhood. The programme consisted chiefly of selections from the works of Handel: many of the solos and choruses were exceedingly well sung. Mr. W. Ward presided at the pianoforte; and Mr. J. Winch conducted.

HOYLAND, NEAR BARNSELY.—A very successful Amateur Concert was given in the Mechanic's Hall on the 8th ult., for the purpose of assisting the miners' association, in supporting the widows and orphans left destitute by the Oaks colliery explosion. The programme consisted of vocal and instrumental music. The band played Haydn's First Symphony, and Rossini's Overture to *Tamcredi*, with the utmost precision and energy. A solo for violin, by Mr. T. Bennett, a solo for concertina by Mr. T. Varley, and one for pianoforte by Mr. J. Tingle, were also very creditably rendered. The songs, glees, part-songs, trios, &c., received great applause.

ICKBOROUGH, NORFOLK.—A new organ, presented by the Hon. Alexander Baring, M.P., to the Church recently erected by Lord Ashburton, was opened on Sunday, 7th ult., by Mr. Walter G. Hammond, the organist. The instrument is remarkable for its sweetness as well as considerable power, and was built by Mr. Walker, of London.

JERSEY.—A very interesting Lecture on Church Music was delivered at the Prince of Wales's Assembly Room, by Mr. E. M. Lott, the organist of St. Luke's Church, on the 12th ult., before a large audience. Mr. Lott commenced by tracing the history of Church Music from its earliest connection with the Church of England, to the present time; and argued with much ability to prove that the compilers of the present prayer-book clearly intended music to maintain the same position as it did of old. Several very excellent musical illustrations were given during the lecture; and at the conclusion, Mr. Lott was warmly applauded, and an unanimous vote of thanks was moved, seconded, and carried, amidst the acclamations of the entire meeting.

KNOTTINGLY.—On the 17th ult. the members of the Mechanics' Institute gave their Annual Soirée and Concert, the only

vocalists engaged being Miss H. Walker and Mr. Inkersall, with Mr. Dadds as accompanist. Although the task was a severe one for the two artists, to entertain so large an assembly the whole of the evening, they acquitted themselves entirely to the satisfaction of all present by their singing of ballads and duets.

LEEDS.—The first appearance of the "Town Hall Choir," consisting of about forty experienced solo and choral vocalists, marked the performance of the 23rd March as one of the best of the "Town Hall Popular Concerts." The solo singers were Miss Newell, Miss Louisa Beverley, Mrs. Ratcliffe, Mrs. Sreeton, and Mr. Ratcliffe, all of whom rendered the music assigned to them in a highly creditable manner; and the performance of the choir was remarkable for delicacy and precision. Dr. Spark's organ solos were judiciously selected, and exceedingly well received by an audience which crowded the Hall in every part.—This successful performance of Haydn's *Oratorio, The Creation*, on the 22nd ult. at the Town Hall, was doubly creditable to all concerned in consequence of the principal singers—Madlle. Bauermeister, Mr. Tom Hohler, and Mr. Weiss—sending telegrams at the last moment announcing their inability to fulfil their engagement. Dr. Spark, who deserves the utmost credit for keeping faith with the public in such an emergency, immediately supplied their places with artists whose efforts throughout this arduous work were in the highest degree satisfactory to the audience. The Soprano music was excellently given by Miss Helena Walker (whose talents are already well known); the Tenor by Mr. Whitehead, of Durham Cathedral (a gentleman with a voice of good quality, but not very powerful); and the Bass by an amateur whose name we understand to be Bell, but whose intelligent rendering of the music allotted to him proved him to be an artist at heart, if not by profession. The choruses were generally well given, the most effective being "Achieved is the glorious work," and "The Lord is great." The organist was Dr. Spark, and Mr. S. Reay officiated most ably as conductor.—A list of the composers from whose works Dr. Spark has selected during his 500 performances at the Town Hall has been published in the local papers. In this most of the names of the highest eminence appear; and Dr. Spark deserves the thanks of all the lovers of first-class music for the zeal and ability he has shown in endeavouring to elevate the standard of taste in this important town. Dr. Spark was appointed organist of the Town Hall in 1860.—The annual performance of the *Messiah* took place on Friday evening, the 19th ult., in the Royal Amphitheatre. The soloists were Miss Newell, Miss Newbound, Mr. Inkersall, and Mr. David Lambert. The chorus master was Mr. J. Atkinson; solo trumpet, Mr. J. Wood; and conductor, Mr. J. Lancaster. The instrumentalists displayed commendable taste in their accompaniments, and their execution of the Pastoral Symphony could scarcely have been improved. Of the efforts of the choir we must also speak in terms of praise, the choruses being extremely well and effectively sung. As a whole, the performance was highly creditable to the musical talent of Leeds, and justified the approval which it elicited.

LIVERPOOL.—At the Fifth Subscription Philharmonic Concert of the year, which took place on the 9th ult., Benedict's Cantata, *The Legend of St. Cecilia*, was performed to a crowded and highly appreciative audience; Mr. Benedict himself conducting, in consequence of the lamented death of Mr. Alfred Mellon. The second part of the concert commenced with Mr. A. S. Sullivan's refined and intellectual Overture, *In Memoriam*; and the rest of the evening was devoted to Rossini's *Stabat Mater*; which went very well, the chorus being solid and powerful; and the solo performers (Madlle. Tittens, Madame Demerle-Lablache, Mr. W. H. Cummings, and Signor Foli) singing in their usual excellent style.—The Apollo Glee Club celebrated its 70th Anniversary by a banquet, which took place at the Adelphi Hotel on Thursday the 11th ult.: Edward Foulkes, Esq., President; Wm. Liddlaw, Esq., Vice-President. The performing members were Messrs. Haswell, Cook, R. Evans, Clarke, Foulkes, Brough, Briscoe, Deakin, Woodward, Wm. Roberts, T. J. Hughes, and Armstrong: Mr. Skeaf presided at the pianoforte. The glees included selections from Calcott, Webbe, Beale, Bishop, &c.

LURGAN.—The Lurgan Harmonic Society's Annual Concert took place on Wednesday evening, the 10th ult., in the Mechanics' Institute, and was attended by an overflowing audience. Mr. Grattan Kelly was encoined in both his songs; while Miss Cooke (amateur), who possesses an unusually good mezzo-soprano, and Mr. Cowdy, another amateur, pleased every one by their performances, as was evinced by further encores. The instrumentalists—Herr Liebhich, Herr Mayer, and Mr. B. H. Carroll—also displayed high artistic attainments, and added greatly to the completeness of a really good programme. The part-songs, &c., sung by the Society under the able direction of Mr. Murrow, the honorary conductor, were most successful.

MAIDSTONE.—A public performance was given on Thursday, March 28th, in the Wesleyan School-room, by the Maidstone Choral Society. The programme consisted of portions of Handel's *Messiah*, and Mozart's *Tuefth Mass*. The solos were sustained by ladies and gentlemen (amateurs) connected with the Society. Mr. George Tolhurst conducted.

MONTREAL, CANADA.—The fifth of a series of Grand Instrumental and Vocal Concerts was given at Nordheimer's Hall on the 25th March. The programme was carefully selected. The chief features of the performance were the Andante and Finale from Beethoven's First Symphony; a violin solo, "Souvenir de Bellini," with orchestral accompaniment, (Artot), well played by

Capt. Stephens, Rifle Brigade; and the Andante and Finale from Mendelssohn's Pianoforte Concerto in G minor. The latter (performed by Mr. Benson) was perhaps the best executed piece of the concert. The second part of the performance consisted of sacred music, embracing selections from the Mass in G, by Weber; alto solo, "But the Lord is mindful," from St. Paul, "Inflamatus" (*Stabat Mater*), and "Hallelujah Chorus" (*Mount of Olives*), the whole being rendered in a very creditable manner. Mr. Torrington was the conductor.

NEWCASTLE-ON-TYNE.—On Tuesday the 2nd ult., the pupils of Mrs. Leybourne gave their annual concert in the Church Institute. The programme comprised a well-selected variety of songs duets and glees, which were given in a style highly creditable to the pupils as well as to their esteemed preceptors. Miss J. Smith, Mr. C. Richardson, Mr. J. B. Grant, Mr. Wilson, and the talented Leybourne Family, lent their assistance, and contributed to the success of the entertainment.

NEWCASTLE-UNDER-LYME.—The last Literary and Musical Entertainment of the season was given in the Lecture Hall on Thursday, March 28th. The vocalists were Misses Conyers, Dishley, and Eaton, Messrs. Worrall and Vickers. Accompanist, Mr. Prece. Miss Conyers as usual was encoined in each of her songs, the song Sir H. R. Bishop's "Should he vocalist," very tastefully, as an encore she gave Benedict's "By the sea waves." Mr. W. O. Briggs and others gave readings and recitations. A *soirée* was given in the Town Hall on Thursday, the 11th ult., in connection with the Young Men's Association. Miss Conyers, Miss Farmer, Messrs. Copeland, Worrall, and Rivers supplied the musical portion of the programme.

NORTHAMPTON.—Two grand amateur Concerts were given in the Town Hall on Saturday, 13th ult., in behalf of the Orphan School's Training Institution. The principal vocalists were Miss Isham, Miss M. Isham, Miss E. Isham, Miss Ferguson, Mr. Graham Browne, Rev. F. Hudson, Rev. P. Hudson, Mr. Bethune, and Sir Charles Isham, Bart., instrumentalists; and Mrs. Harvey, Miss Leighton, Mr. A. F. Wade, Lieutenant-Colonel the Hon. C. H. Lindsay, M.P., Mr. Tredercroft, and Mac Leod, of Mac Leod, vocalists. The concerts, both morning and evening, were in every way most successful. Herr Ganz conducted.

PRESTON.—Handel's *Judas Maccabæus* was performed at the Theatre Royal, on Thursday evening, the 4th ult., under the superintendence of Mr. C. J. Yates. The principal vocalists were Miss Banks, Mrs. Warren, Mr. Hemming, and Mr. David Lambert: the choruses being sustained by the members of the Preston Choral Society.

ST. ASAPH.—The musical public will be glad to hear that the Cathedral organ here, which has been so long an object of attraction to tourists in the principality, is now, on account of the restoration of the Cathedral, being rebuilt, with additions, by Messrs. Hill and Son, of London, in the north transept. The Dean and Chapter, owing to the want of funds in their hands for that purpose, have been induced by Mr. Atkins, the organist, to place the matter under his direction, and we have no doubt, from the energetic character of that gentleman, and the hearty response to his appeal for funds, that it will be carried out to the entire satisfaction of all parties.

STOKE-UPON-TRENT.—Mr. D. Dilworth (of Newcastle-under-Lyme), gave a concert in the Town Hall, on Tuesday the 9th ult. The vocalists were Madlle. Louise Liebhart, Miss Alice Carlton, Mr. George Perren, and Mr. T. C. Turnant; the instrumentalists, Miss Emily Carlton, and Herr Meyer Lutz.

WILLINGTON.—Mr. W. Crawford gave a Concert of vocal and instrumental music on Tuesday evening the 2nd ult. He was assisted by Miss Crawford and Mr. David Lambert. Mr. Crawford presided at the pianoforte, and also played a violin solo with great success.

WINCHESTER.—Mr. Isaac Snary, jun., who died on the 8th ult., was held in the utmost esteem by all his fellow-citizens, and by amateur and professional musicians. The deceased was the originator of the popular concerts in this city, his taste and acquisitions being well known and appreciated; and he was for several years the Director of the Andover Choral Society. The large attendance at his funeral testified to the respect he had obtained from his fellow-citizens. The corpse was first taken to the Church of St. Thomas, of which he was the organist, where the psalms of the burial service were chanted by the remaining eight lay vicars and six chorister lads of the Cathedral. Dr. Arnold presiding at the organ, and who at the conclusion played the "Deaf March in Saul." When the funeral procession reached the cemetery gates, the members of the choir, men and boys, robed in their white surplices, joined in the procession, and at the grave sang with admirable effect "Purcell's well-known anthem, 'Thou knowest, Lord.' The Rev. C. Bowen was the officiating minister, and the four senior lay vicars, Messrs. Conduit, P. Cross, Richards, and Phillips, pall bearers.

ORGAN APPOINTMENTS.—Mr. J. W. Oxley, to Holy Trinity Church, Ossett.—Mr. William Fousty, to the Wesleyan Chapel, Torquay.

Mr. L. F. FOTHERGILL, has been appointed Choir-master to Holy Trinity Church, Ossett.

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But keep your powder dry."
Yes! keep your powder dry, boys, keep your powder dry;
No prating poll
Was fine old Noll,
So keep your powder dry!

And o'er the battle-field of life
Be careful as you go:
For people are so civilized,
One can't tell friend from foe.
Take smile, and pressure of the hand,
For what they're worth, say I;
But all the same remember you
To keep your powder dry!
Yes! keep your powder dry, boys, keep your powder dry!
If false th' alarm,
There is no harm:
But keep your powder dry!

And England still is like old Noll
(Albeit unawares);
For girt with Bible and with sword,
She conquers—but she spares.
No man can love the olive branch,
Or hate war more than I;
But if we want peace, why we must
Just keep our powder dry.
Yes! keep our powder dry, boys; yes, keep our powder dry!
'Tis good the foe
Should always know
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